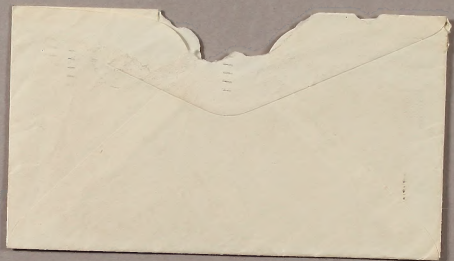


DEPARTMENT OF
QUEEN'S UNIVERSITY
KINGSTON, ONTARIO



Mr. Stanley Solomon,
Parlow Living Quarters,
2 Claxton Blvd.,
Toronto, Ont.



By GEORGE KIDD

It was the third time the youthful Mr. Feldbrill has conducted the TSO. Ten years ago he was one of the students who helped start the school concert. His conducting is interesting to watch and the results pleasant to hear.

Mr. Benac, only 31, handled the rarely-heard Dvorak violin concerto in a capable style. He has a deep understanding of the instrument, and at his command it sings in beautiful tones.

The final concert of the series will be held on March 8, when Glenn Gould, pianist, appears, with Sir Ernest MacMillan conducting.

Parlow Group Heard Here In Recital

By Helen Milon

FIFTH and final concert in this season's University Series was given by the Parlow String Quartet last night in Grant Hall and proved to be one of the most interesting. Chamber music was a welcome change following several solo performances and the program, which began with Mendelssohn's "Rustic" Quartet in B flat major, continued through a group of short modern works, and ended with Debussy's Quartet in G minor, Opus 10, held variety and interest.

Members of the quartet are Kathleen Parlow, first viola, Samuel Hershenson, second violin, Stanley Salomon and Isaac Mamet, viola and cello. They played with an individuality which gave zest yet with the self-discipline which is a first requirement of chamber music performance.

The audience last night was large and responsive, even enthusiastic. Indeed, some numbers were too enthusiastic for they broke the continuity of the major work by interrupting between movements.

For lovers of the classical school the Mozart quartet was the high point of the evening. The opening Adagio vivace was played at a good pace, light and gay, with the parts kept crystalline, and marked only fleetly by an occasional richness of violin tone. It was followed by a graceful minuet, an Adagio distinguished for the fine beauty of tone, relaxed, and a concluding Allegro.

This final movement was one of the best things the quartet did, it had grace and form, variety and vitality, as well as clarity and precision. It was really Mendelssohn. Joseph Turner's "The Bull-fighter's Dance," which followed, was in strong contrast to the preceding work. Written in one movement it contains sultry harmonies and, at times, languorous rhythm, one melodic line vibrating into another in dream-ery. Other numbers were two movements from Walo Warner's "Pinky Ring Suite," "Passionade," which opened with a rich solo passage continued to bring on the other instruments as light as rattling grasses; and "The Blue Dance," excitingly rhythmic. Victor of the dance movement in Aram Bridge's "Bar Momo de Coventry," more than compensated for the lack of cohesiveness of tone.

The players brought imagination and variety to their performance of the Debussy quartet, which gave each player considerable solo passages. From the lively opening movement, through the Adagio with its many plucked passages (the violin and bass), and, reaching in the final movement, marked "Trio" numbers, true responsiveness of the quartet was highly noticeable, the sort of music heard in Kingston all the while. The weaving of many strands of melody and lovely sustained phrases of the last movement making it particularly outstanding.

As an encore, the quartet, which was called back on the stage after four curtain calls, played two of the most popular of all string quartet movements, the Andante cantabile from "Chalkovsky," Quartet No. 1 in D major.